

The Art Institute of Chicago

Homage to Claude Monet

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HOMAGE TO CLAUDE MONET

When we consider the amount of gallery space and the number of paintings in the permanent collection by the other French Impressionists who must be represented on those walls, it is an extraordinary event when all of the museum's Monets are on exhibition for a whole month. This lavish allotment is not only justified by the great renewal in interest in the work of Monet; it is also the occasion for hanging the painting from Monet's late period which the museum has recently acquired, *Iris by the Pond*. This astonishing canvas, one in the style which has excited the most interest during this new appraisal of Monet, is seen properly in its place as the end of a development that began on the windy, sunny beaches of the Channel and ended in the quiet lily ponds of the garden at Giverny.

It is not strange that the taste of today, educated to accept and possibly understand an abstract paint surface concealing or revealing an interior vision, should feel a particular affinity for examples of Monet's work such as this. Very large, a bit over six feet square, its

surface at first glance might seem an example of pure painting entirely divorced from reality. It is rather the heightened reality of nature that the painter has isolated so intuitively in this great sonorous composition of light and color. The earliest paintings from the career that led to this accomplishment are not represented in the museum's collection. It lacks a painting done when Monet was under the influence of Courbet, when his colors were heavier and darker and his figures modeled with light and dark. It is the period of his first triumph with the *Woman in a Green Dress*, when he might have gone on to become a successful figure painter, if his passionate ideas about painting had not been strong enough for him to ignore easy success. When the museum acquires one of these early paintings, it will then have a complete picture of the development of the artist who, alone of the group, carried the subjects and technical discoveries of the Impressionists to their ultimate conclusions in his late paintings.

The appearance of the subject under the

Boats in Winter Quarters. The singer Jean-Baptiste Faure invited Monet to stay with him at Étretat in October of 1885. Because of bad weather, Monet remained until December in order to finish the paintings he had planned. It was during these months that he painted two versions of Boats in Winter Quarters, both of which the Art Institute owns. The pictures are characteristic of Monet's development after his stay on the Riviera in 1884. This strongly designed canvas may recall both Manet and Japanese prints in its spotted arrangement and immediacy of treatment. The color is rich and intense: the water a cold green, the sails a reddish violet and the shore and covered boats in different values of purple.



THE ART INSTITUTE OF CHICAGO

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The Beach at Sainte Adresse. The effects of sky and water in this serene composition still recall the influence of Boudin and Jongkind. In a letter to Boudin, the painter Dubourg in 1867 writes that Monet passed the winter in Honfleur, near Le Havre, where he painted a large marine composition, There is little doubt that The Beach at Sainte Adresse is the picture described. Its successful combination of pearly light, mass and pattern, its unity of design and color combine to make this one of the finest paintings of Monet's early period. It was first exhibited at the second Impressionist group show of 1876, where it received favorable attention. It then entered the collection of the singer Jean-Baptiste Faure.

Cover:

Old St. Lazare Station, Paris. The atmosphere of this huge, light-filled station, with all its ephemeral effects of light shining through smoke and steam fascinated Monet. He painted six versions of this scene; all six were first exhibited at the third Impressionist group exhibition in 1877. The Art Institute's painting may be the one of St. Lazare shown at the first Impressionist exhibition held in New York in 1886.

This issue, devoted largely to the paintings by Claude Monet in the permanent collection of the Art Institute, was compiled with the assistance of Mrs. Katharine Kuh and Miss W. Van der Rohe of the Department of Painting.



Portrait of M. Coqueret, fils. M. Coqueret, possibly an artist himself, was the son of the French portrait painter, Achille Coqueret, who exhibited at the salon during the years 1835 to 1849. This, the only portrait in the Institute's collection of Monets, is an example of the broad handling of paint that reflects the influence of Manet.

dominance of light, the palette of light colors, and the division of tones that blended in the eye of the spectator with a greater brilliance than mixed colors, were discoveries that had been used in part by earlier painters. But it was the group effort of the Impressionists that formulated these discoveries with such emphasis and conviction that they were able to bring about the revelation of a new visual beauty. By the 1880's, the main struggle for acceptance

was over, and the individual members of the group like Renoir, Pissarro, and Cézanne, who were disturbed by the imprecision in the method, went on to new explorations of form. Only Monet stubbornly continued to attempt the complete objective mastery of light.

We can follow him in this quest, beginning with the early *Beach at Sainte Adresse*, painted in 1867. Its quiet harmonies are still touched with the pearly light of Boudin. *Argenteuil-sur-Seine*, the painting where the subject and the impression seem to tremble in an exquisite balance, has still touches of light and dark in the foliage and the water. The paintings continue in a higher key: the *Cliff Walk* and *Bordighera*, where he met the challenge of the blazing sun, then follow the experiments he pursued with such patience, fixing on the canvas the same subject seen under different effects of lights and seasons. His growing powers seem to demand the challenge of more difficult and more fugitive effects. The *Haystacks*, *Vétheuil*, the *Morning on the Seine*, and the *Water Lilies* are the results of his patience. There are the pictures from his travels where he found new impressions: the scenes of London with their fitful colors, and Venice, seen as a web of reflections on water and marble. The final climax is the *Wagnerian explosion of Iris by the Pond*, hallucinatory in its penetration of light and reflections of color on water, foliage, and flowers.

In the end, the struggle and the theory and the technique have left an enchanted vision. The Impressionists, in conquering light opened another window on the world, and Monet, in his fugitive effects of light on water, in the transparency of his skies, and the reflections of light on foliage and flowers left a testimony to the beauty of nature and the poetry of the world.

A. C.



Iris by the Pond. Monet worked on his water lily pictures for more than a quarter of a century. The fusion of reflected and real light, of luminous colors on the surface of his little water lily pond was a central theme in most of his late work. In his first water lily series, exhibited in 1900, the flowers still formed part of the surrounding landscape. Pictures from the second series, exhibited in 1909, omitted the horizon and gave only a section of the water surface in which the surrounding areas were reflected. Iris by the Pond has gone beyond Impressionism; here color and form explode with Expressionist impetuosity. Magnified details dissolve and swim in pulsating atmosphere. The roots of American Abstract Expressionism can be found in Monet's late paintings.



The Artist's Garden at Argenteuil. The charm of this scene, done in 1872 when Monet's style had become almost completely impressionist, may obscure the mastery with which the painting has been handled. The strong brushstrokes and the exact values of color catch the sunny light shining through the shadows. It is a luminous accomplishment that communicates the pleasure of the painter in the beauty of the scene.



Argenteuil-sur-Seine. There is no clue in this limpid picture, painted in 1868, of the desperate situation Monet was in: entirely destitute and forced to beg for support from his friends. Monet's palette is still darker than it was to become; contrasts of dark and light are still used to define the sparkle of the water. Nature is becoming the direct source of impression; the interest centers on the light shining through the foliage and reflecting on the water. This painting was first exhibited in 1876 and shortly afterward became the property of Jean-Baptiste Faure.

The Art Institute of Chicago

Chronology

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CHRONOLOGY

- 1840 Claude Monet born November 14th in Paris. "I am a Parisian from Paris. I was born there in 1840, under good King Louis Philippe, in a circle given over to commerce, and where all professed a contempt for the arts."
- 1845 The family moves to Le Havre. Monet's father, a grocer, does a large business with the French navy.
- 1854 Monet attends the Lycée at Le Havre. Learns drawing from Orchard, a pupil of David. Makes his greatest impression, however, by his rebellious character. "School always appeared to me like a prison, and I could never make up my mind to stay there, when the sunshine was inviting, the sea smooth, and when it was such a joy to run about on the cliffs."
- 1855 The young Monet becomes famous in Le Havre for his caricatures. He comes to the attention of Boudin, who had seen the caricatures displayed in a stationer's window. Boudin meets the young Monet at the stationer's and encourages him: "You are gifted, one can see that at a glance. But I hope that you are not going to stop at that . . . Study, learn to see and to paint, draw, make landscapes. The sea and the sky, animals, people and trees are so beautiful, just as nature made them, just as they are, with their character and being, in the light and air."
- 1859 Monet goes to Paris. With introductions from Boudin, he visits Troyon and Monginot. Troyon advises him to study with Couture. Instead, he prefers to find his own way. He joins the group of young and articulate writers and painters who frequent the brasserie in the Rue des Martyrs. Meets Pissarro and Courbet.
- 1860 Monet is drafted into the army and spends two years in Algeria. "In Algeria, I spent two really charming years. I always saw something new; in my moments of leisure I attempted to render what I saw. You cannot imagine to what extent I increased my knowledge, and how much my vision gained thereby. I did not quite realize it at first. The impressions of light and color that I received there were not to classify themselves until later, but they contained the germ of my future researches."
- 1862 Monet falls ill in Algeria and his parents buy him out of the army. He begins painting in Le Havre again during his convalescence and there meets Jongkind. "He asked to see my sketches, invited me to come and work with him, explained to me the why and wherefore of his manner, and thereby completed the teachings I had already received from Boudin. From that time on he was my real master, and it was to him that I owed the final education of my eye."

Caricature of Orchard, Monet's drawing teacher, done by the young Monet about 1856. Drawing, 12 $\frac{5}{8}$ x 9 $\frac{3}{4}$ in. Mr. and Mrs. Carter H. Harrison Collection.





Claude Monet by Albert André (1869–1954). Oil on canvas, 51x38 in. The Stickney Collection. In this portrait, deferentially painted in the master's own manner, André has posed the patriarchal Monet of 1912 in the luminous violet landscape of the garden at Giverny.

manner had shaped itself, but, after all, it was not revolutionary in character. I was still far from having adopted the principle of the subdivision of colors that set so many against me, but I was beginning to try my hand at it partially and I was experimenting with effects of light and color that shocked accepted customs. The jury that had received me so well at first, turned against me and I was ignominiously blackballed when I presented this new painting to the Salon.”

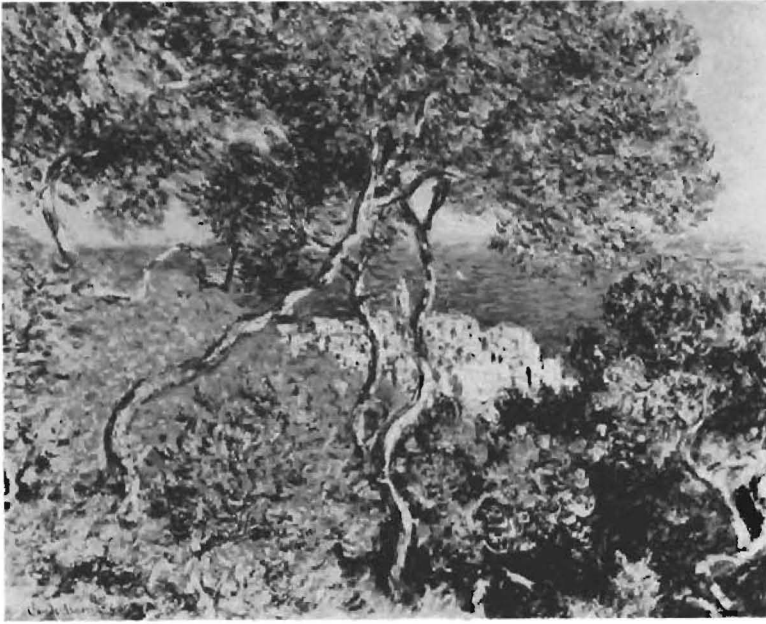
- 1868 The painter Daubigny helps Monet to get one of his pictures accepted by the Salon.
- 1869 Rejected by the Salon. Becomes friends with Manet and is invited to join the group at the café Guerbois, where he meets Fantin-Latour, Cézanne, Degas, Duranty, the art critic, and Zola. Works with Renoir at La Grenouillère.
- 1870 Monet marries his model, Camille, in June. At the beginning of the Franco-Prussian war, he leaves for London.
- 1871 In London, he works with Sisley and Pissarro. He meets Daubigny there, who introduces him to Durand-Ruel. “Durand-Ruel was our savior. During fifteen years or more, my paintings and those of Renoir, Sisley and Pissarro had no other outlet but through him.”
- 1872 After the war, Monet returns to Argenteuil. He decides to stop sending any more of his paintings to the Salon.
- 1874 The first Impressionist group exhibition is held. Monet exhibits twelve paintings, one of which, called *Impression: Sunrise* gives the movement its name.
- 1875 The Impressionists hold an auction at the Hotel Drouot on March 24. Police have to be called to control the disturbances caused by hostile spectators. The prices paid for the paintings are very low, averaging 144 francs.
- 1876 The second Impressionist group exhibition is held at Durand-Ruel's. Monet shows eighteen pictures, among them the Art Institute's *Beach at Ste-Adresse* and *Argenteuil-sur-Seine*. Monet begins painting the *St. Lazare Station* series.
- 1877 The third Impressionist group exhibition. Monet exhibits thirty paintings.
- 1878 Monet settles in Vétheuil. His son, Michel, is born. Manet lends him 1000 francs, but Monet is so discouraged by his poverty and lack of sales that he has no interest in getting together his pictures for the fourth Impressionist group exhibition. Caillebotte, however, insists on getting 29 canvases for the show.
- 1879 Renoir persuades Monet to exhibit at the Salon once more. Madame Monet dies in September.
- 1880 Monet has a retrospective exhibition at *La Vie Moderne*. Duret writes a preface to the catalogue in which he describes his methods of working in the open air and un-
- 1863 Returning to Paris, Monet enters the studio of Gleyre. He finds the teaching there useless and irrelevant to his ideas, so he leaves the studio with three friends he made there, Renoir, Sisley and Bazille.
- 1865 Monet shows two pictures at the Salon. He shares Bazille's studio in Paris and becomes friendly with Courbet.
- 1866 The Salon accepts Monet's portrait of his model, Camille, *Woman in a Green Dress*. This portrait, now at the museum in Bremen, is much influenced by Courbet. It has a great public and critical success.
- 1867 The Salon rejects his *Women in the Garden*, now in the Louvre. “It was in 1867; my

hesitantly places him among the great masters of landscape painting. One picture is sold from the exhibition. Together with Renoir, Sisley and Caillebotte, he refuses to exhibit at the fifth Impressionist group exhibition.

1882 Monet is persuaded to show 35 pictures at the seventh Impressionist group exhibition, but in a letter to Durand-Ruel he writes that the public and the newspapers have had quite enough of these group exhibitions, and that now it would be much more helpful to have one-man shows at suitable intervals.

The Cliff Walk, Étretat. In the early eighties, when Monet was beginning to gain some financial security through sales made to Durand-Ruel, he frequently visited the coast of Normandy. One of the places he liked best was Étretat, a seaside resort. In 1882, when this canvas was painted, Monet was going through a period of discouragement and dissatisfaction with his methods; he even went so far as to destroy some of his unfinished works. Nevertheless, this scene, conveying exactly the record of a sunny, breezy day at the coast, is filled with the joyous sparkle of the sun on waving grass and moving water: surfaces that always interested the artist because of the way they caught the fleeting light.





Bordighera. In 1884 Monet stayed at Bordighera on the Riviera where this canvas was painted. There is an assurance in this painting, as though he were positive of his ability to capture the flaming impressions of the blazing Riviera sun, so different from the paler lights of the Channel coast. The thick, virile strokes of high-keyed color and the composition, descending down from the twisted trees to the white city to the flecked, choppy waves do convey an amazing impression of the violence of sun and wind.

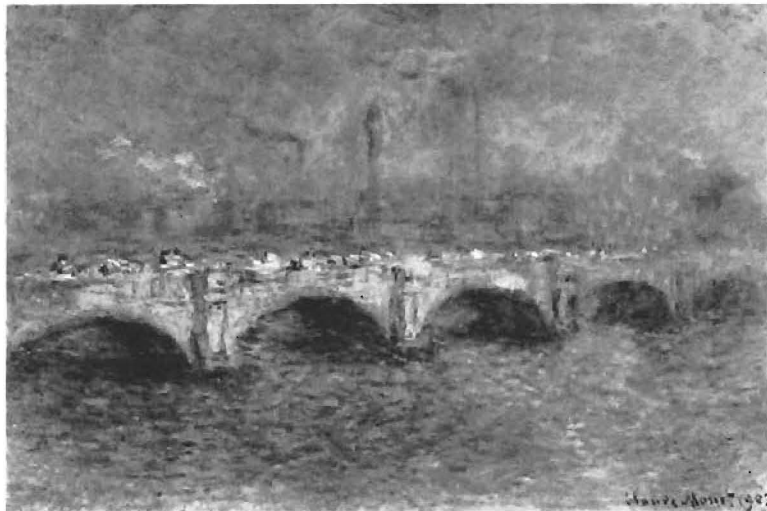


Still Life: Apples and Grapes. The subject indicates that this may be one of the paintings owned by the minor government official Victor Chocquet, who began collecting the paintings of the Impressionists in 1875. Chocquet owned ten paintings by Monet, bought when the painter was desperately in need of sales and encouragement. In this iridescent canvas, the painter has used short, broken strokes of glowing color to catch the intricate reflections of light and the color of light that each object casts on the other and on the white tablecloth.

Venice, San Giorgio. The view of San Giorgio Maggiore in Venice was one of the last great impressions which set Monet's imagination on fire. When he first visited Venice in December, 1908, he wrote to Geffroy, his biographer: "My enthusiasm for Venice . . . grows all the time . . . It is so beautiful! What a pity I did not come when I was young, when I had all my powers . . ." Monet was sixty-eight at this time, but from his visit he produced a series of prismatic canvases from the web of reflections he saw in the colors and canals of Venice.



Waterloo Bridge. Here the contours are barely indicated; everything has dissolved in atmosphere. The invisible sun struggles through the smoke and fog, lights fitfully the traffic on the bridge, and loses its rays in the melting and iridescent shadows. Both the subject and treatment recall Turner, the great English forerunner of French Impressionism. Monet and Pissarro first saw Turner's pictures when they came to London in 1870, and Paul Signac has described how closely the two painters studied the English artist.





One day in June, 1920, Mr. and Mrs. Martin A. Ryerson and Mr. and Mrs. Charles L. Hutchinson went with Albert André and Joseph Durand-Ruel to visit Monet at Giverny. The two snapshots reproduced here are among some taken at that time by Mrs. Hutchinson. Above, the famous lily pond; below, Monet in his garden.



- 1883 Monet settles at Giverny. Durand-Ruel gives him a one-man show in his new gallery.
- 1884 Goes to the Riviera with Renoir. Visits Bordighera and Ventimiglia.
- 1887 Monet exhibits landscapes painted at Bordighera and Belle-Isle-en-Mer.
- 1889 Monet shows 65 pictures at the Monet-Rodin exhibition at George Petit's. Helps to organize the campaign for the public purchase and presentation to the Louvre of Manet's Olympia.
- 1890 Begins work on the Haystack series at Giverny.
- 1891 The Haystack series are exhibited at Durand-Ruel's. They are very successful; 15 pictures are sold in three days.
- 1893 Begins the series of paintings of the Cathedral at Rouen.
- 1895 The Cathedral series is exhibited at Durand-Ruel's. Monet begins painting the water lilies in his garden at Giverny.
- 1897 Monet works on the series, Mornings on the Seine.
- 1900 Visits London.
- 1901 Monet returns to paint Vétheuil on the Seine, a village where he had lived in the late seventies and eighties.
- 1902 The Bernheim Gallery exhibits six paintings of Vétheuil, depicted under various effects of light. The Art Institute's collection includes two paintings from this series, Vétheuil and Vétheuil at Sunset.
- 1904 Monet's London pictures, painted from 1900 to 1904 are shown at Durand-Ruel's. The 37 canvases are views of the Thames, Charing Cross Bridge, Waterloo Bridge and the Houses of Parliament.
- 1908 Monet visits Venice.
- 1909 The exhibition of Monet's 47 canvases of his water lilies series is a tremendous success at Durand-Ruel's.
- 1912 The 29 paintings of Venice are shown at the Bernheim Gallery. At Giverny, Monet builds a special studio for the execution of the twelve great panels on the water lily theme.
- 1921 The French nation, urged on by Clémenceau, accepts the gift of the twelve water lily panels for installation in the Orangerie. The Orangerie has been called by the painter André Masson "the Sistine Chapel of Impressionism".
- 1923 Monet's sight had been failing for several years, and now he has to undergo an operation for cataracts. He regains the sight in one eye, and continues to paint.
- 1926 Monet dies on December 5. Buried in the cemetery at Giverny. The pallbearers at his funeral are Bonnard, Vuillard, K. X. Roussel and Clémenceau.

The quotations in the text are from an interview with the painter printed in Le Temps, Paris, November 27, 1900, and reprinted in English in a pamphlet by Durand-Ruel, New York.

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*In all cases, the medium is oil on canvas.
All measurements are in inches; height precedes width.*

The Beach at Sainte Adresse

Signed and dated: Claude Monet 67. 29½ x 39¾ in.
Mr. and Mrs. Lewis L. Coburn Memorial Collection

Argenteuil-sur-Seine

Signed and dated: Monet 1868. 32 x 39½ in.
Potter Palmer Collection

The Artist's Garden at Argenteuil

Painted 1872, signed: Claude Monet. 23¾ x 29¼ in.
Mr. and Mrs. Martin A. Ryerson Collection

Old St. Lazare Station, Paris

Signed and dated: Claude Monet 77. 31½ x 23½ in.
Mr. and Mrs. Martin A. Ryerson Collection

Still Life: Apples and Grapes

Signed and dated: Claude Monet 1880. 25¾ x 32¼ in.
Mr. and Mrs. Martin A. Ryerson Collection

Portrait of M. Coqueret, fils

Signed and dated: Claude Monet, Janvier 1881.
17¾ x 14¾ in.
Gift of Mrs. Leigh B. Block

The Cliff Walk, Étretat

Signed and dated: Claude Monet 82. 25¾ x 32 in.
Mr. and Mrs. Lewis L. Coburn Memorial Collection

Étretat, Morning

Signed and dated: Claude Monet 83. 25¾ x 32¼ in.
Potter Palmer Collection

Bordighera

Signed and dated: Claude Monet 84. 25½ x 32 in.
Potter Palmer Collection

View from Cap Martin

Signed and dated: Claude Monet 84. 26 x 32 in.
Mr. and Mrs. Martin A. Ryerson Collection

Boats in Winter Quarters, Étretat

Painted 1885, signed: Claude Monet. 25¾ x 32 in.
Charles H. and Mary F. S. Worcester Collection

Boats in Winter Quarters

Signed and dated: Claude Monet 85. 28¼ x 36½ in.
Potter Palmer Collection

Torrent, Dauphiné

Painted about 1885, signed: Claude Monet.
25⅞ x 36½ in.
Potter Palmer Collection

A Field of Flowers in France

Signed and dated: Claude Monet 91. 24 x 38 in.
Mr. and Mrs. W.W. Kimball Collection

Haystack, Winter, Giverny

Signed and dated: Claude Monet 91. 25¾ x 36½ in.
Mr. and Mrs. Martin A. Ryerson Collection

Haystacks, Setting Sun

Signed and dated: Claude Monet 91. 25½ x 39¼ in.
Potter Palmer Collection

Two Haystacks

Signed and dated: Claude Monet 91. 25½ x 39¼ in.
Mr. and Mrs. Lewis L. Coburn Memorial Collection

Church at Forville

Signed and dated: Claude Monet 93. 25⅞ x 36¾ in.
Gift of Clara Lynch

Morning on the Seine

Signed and dated: Claude Monet 97. 34½ x 35¼ in.
Mr. and Mrs. Martin A. Ryerson Collection

Coast Guard Shack

Signed and dated: Claude Monet 97. 26 x 36½ in.
Mr. and Mrs. Martin A. Ryerson Collection

Pool of Water Lilies

Signed and dated: Claude Monet 1900. 35¼ x 39½ in.
Mr. and Mrs. Lewis L. Coburn Memorial Collection

Vétheuil

Signed and dated: Claude Monet 1901. 35¼ x 36¾ in.
Mr. and Mrs. Lewis L. Coburn Memorial Collection

Vétheuil at Sunset

Signed and dated: Claude Monet 1901. 34¼ x 36 in.
Mr. and Mrs. Martin A. Ryerson Collection

Charing Cross Bridge, London

Signed and dated: Claude Monet 1901. 25 x 36 in.
Mr. and Mrs. Martin A. Ryerson Collection

Houses of Parliament, Westminster

Painted 1903, signed: Claude Monet. 32 x 36¾ in.
Mr. and Mrs. Martin A. Ryerson Collection

Waterloo Bridge

Signed and dated: Claude Monet 1903. 25¼ x 39¾ in.
Mr. and Mrs. Martin A. Ryerson Collection

Water Lilies (1)

Signed and dated: Claude Monet 1906. 35¼ x 36¼ in.
Mr. and Mrs. Martin A. Ryerson Collection

Venice, San Giorgio Maggiore

Signed and dated: Claude Monet 1908. 25¼ x 35¼ in.
Mr. and Mrs. Martin A. Ryerson Collection

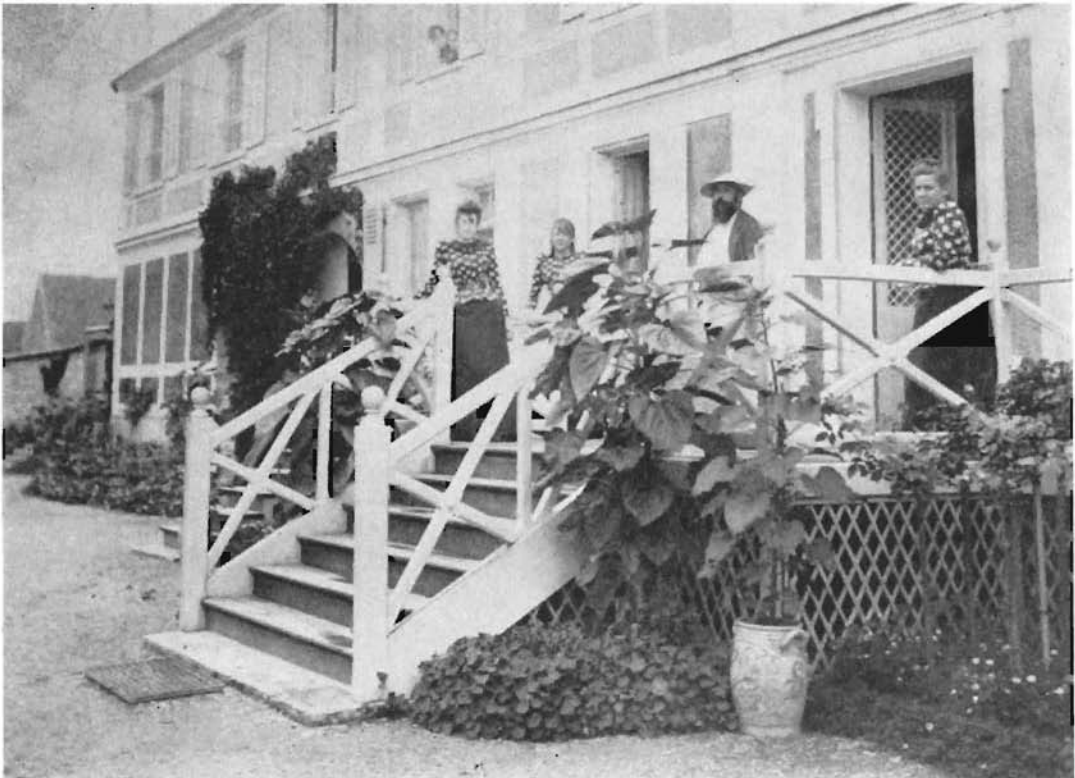
Venice, Dario Palace

Signed and dated: Claude Monet 1908. 25½ x 31 in.
Mr. and Mrs. Lewis L. Coburn Memorial Collection

Iris by the Pond

Painted 1919–1925, signed: Claude Monet.
79 x 79½ in.
Art Institute Purchase Fund

Monet and his family photographed at Argenteuil, about 1874. This fine old photograph came to the museum archives from Mrs. Potter Palmer.



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Exhibitions

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Exhibitions

The Paintings of Claude Monet

The thirty paintings by Monet owned by the Art Institute form an impressive part of the museum's celebrated collection of works by the French Impressionists. During this month, all thirty paintings, from the early *Beach at Sainte Adresse* to the recently acquired magnificent late canvas, *Iris by the Pond*, will be hung together in two galleries, which have been renovated for this occasion.

Galleries 32, 35: April 1–April 30

Treasures from The Pierpont Morgan Library

Manuscripts, incunabula, fine bindings, literary manuscripts and drawings: masterpieces from the Morgan Library, in a traveling exhibition in honor of its 50th anniversary.

Galleries 11–14: Through April 10

Midwest Designer-Craftsmen '57

Work by designer-craftsmen in the Mississippi area. The emphasis is on the craftsman as a designer of objects for use, and the objects are marked with prices for the convenience of the interested visitor.

East Wing Galleries: Through April 24

African Sculpture from the Collection of Mr. and Mrs. Raymond Wielgus

The first of a projected series of exhibitions on various aspects of primitive art, borrowing from important private collections in this field to encourage interest and indicate directions in the Art Institute's expanding program of primitive art.

Galleries L4, L4A: April 13–June 16

Prize Winners from the 60th Annual Exhibition of Artists of Chicago and Vicinity

The prize-winning entries and selected items from the No-Jury show held at Navy Pier, a total of 50 items selected by the jury of award composed of Xavier Gonzales, Daniel Catton Rich, Joseph Shapiro, Mario C. Ubaldi and John E. Walley.

East Wing Galleries G52-54: May 8–June 9

Society for Contemporary American Art: 17th Annual Exhibition

Paintings and sculpture selected by members of the Society

East Wing Galleries G55-57: May 8–June 9

Joseph Winterbotham Collection of European Paintings

The annual exhibition which the Art Institute holds of its Winterbotham Collection of outstanding European paintings.

East Wing Galleries G58-60: May 8–June 9

David Seymour

David Seymour, former President of Magnum Photos, was recently killed in Egypt, ending his career in covering wars since serving as lieutenant and photographer in the United States Army during World War II. The photographs in this exhibition are all on one theme: children in war.

Gallery 5: April 15–June 30

Twenty-one Greek Photographers

The Curator of Photography at the Art Institute, on his trip to Greece last summer, personally selected this collection of photographs by modern Greek photographers.

Gallery 5: July 15–September 30

Faculty Show

The biennial exhibition of works by the members of the faculty of the School of the Art Institute.

East Wing Galleries: June 18–July 21

China-Trade Porcelain from the Frederick S. Colburn Collection

A loan exhibition of porcelain made in China for the western markets, with special emphasis on wares with American significance.

Gallery G-15: Through July 31

Evelyn Statsinger

A group of remarkable drawings by this young Chicago artist.

Galleries 16-17: Through May 12

Japanese Abstract Calligraphy by Toko Shinoda

Miss Shinoda has evolved her own distinctive style of calligraphy which is a rhythmic expression of the feeling of the contemporary world.

Gallery H-9: April 12-May 12

Japanese Stencils from the Collection of John Huston

The exhibition will include kimonos and fabrics printed from the stencils during the 18th and 19th centuries.

Galleries H-5: H-9: May 24-July 7

Contemporary Japanese Prints

A selection of new designs by the creative woodblock artists exhibited in Japan during the last year.

Gallery H-5: July 11- Continuing

Society of Typographic Arts

The annual show of the work of Chicago artists in the field of commercial printing and design.

Gallery 11: April 19-May 26

Maurice Gnesin

The death on February 26 of Maurice Gnesin, Head of the Kenneth Sawyer Goodman Memorial Theatre and School of Theatre Arts, silenced a rare intelligence and passion for the art of the theatre. When Dr. Gnesin came to Goodman in 1930, he found there a resident repertory group and a small school; under his direction, it became, with Yale and Carnegie Tech, one of the three finest schools of the drama in the country. His faith in the vitality of our great dramatic tradition sustained him in his work of turning out students who would be firmly and thoroughly trained in all branches of the art: acting, directing, and production. Besides heading a theatre that gives 280 performances a year to audiences averaging 160,000 yearly, he also carried a full teaching schedule of classes in directing and the history of the theatre.

A glance at the repertory of the Goodman Theatre shows how diverse a training he offered his students. The great classics of the European theatre, Russian, Spanish, French, English, Italian, and Scandinavian found their place with the best works of the American stage, from the great plays of O'Neill to Garson Kanin. His idea that the best theatre was varied theatre encouraged his students to explore every form: classic tragedy, comedy, and the experimental. That twelve plays by Shakespeare are in the repertory reflects his interest and knowledge in staging Shakespeare; what is not generally known is that he was also an accomplished scholar in the texts and history of the Shakespearian stage.

It was Dr. Gnesin's dream that on retirement, he might have more time for his private studies and his writing. One of his own plays, *Leonardo da Vinci*, had been successfully produced at Goodman, and throughout his years at Goodman, when a play by Chekhov or Lorca was produced, it was usually in Dr. Gnesin's own translation. His private hobby, which he cultivated intensively, was the study of languages. He was enough of a Latin scholar to read St. Thomas Aquinas in the original, and at the time of his death he was busy with the study of Hebrew.

Dr. Gnesin was born in Russia in 1896, and though it was his private joke that he was the only expatriate who had never been with the Moscow Art Theatre, he did begin as an actor with a Russian repertory company when he was seventeen. Shortly after, he came to the United States and attended Syracuse University, where he earned his Ph.D. in philosophy in 1923. After a short spell of teaching, he went to work for two years with George Pierce Baker's Dramatic Workshop at Yale. It was Mr. Baker who realized his potentialities for the theatre, and who encouraged him to leave philosophy. After leaving Yale in 1927, he worked with the Syracuse Little Theatre, the Duluth Little Theatre, and, before he came to the Goodman Theatre, was the head of the Department of Drama and the Civic Theatre at the University of Denver.

Dr. Gnesin was an active member of the American National Theatre and Academy, the National Theatre Conference, and the American Educational Theatre Association.